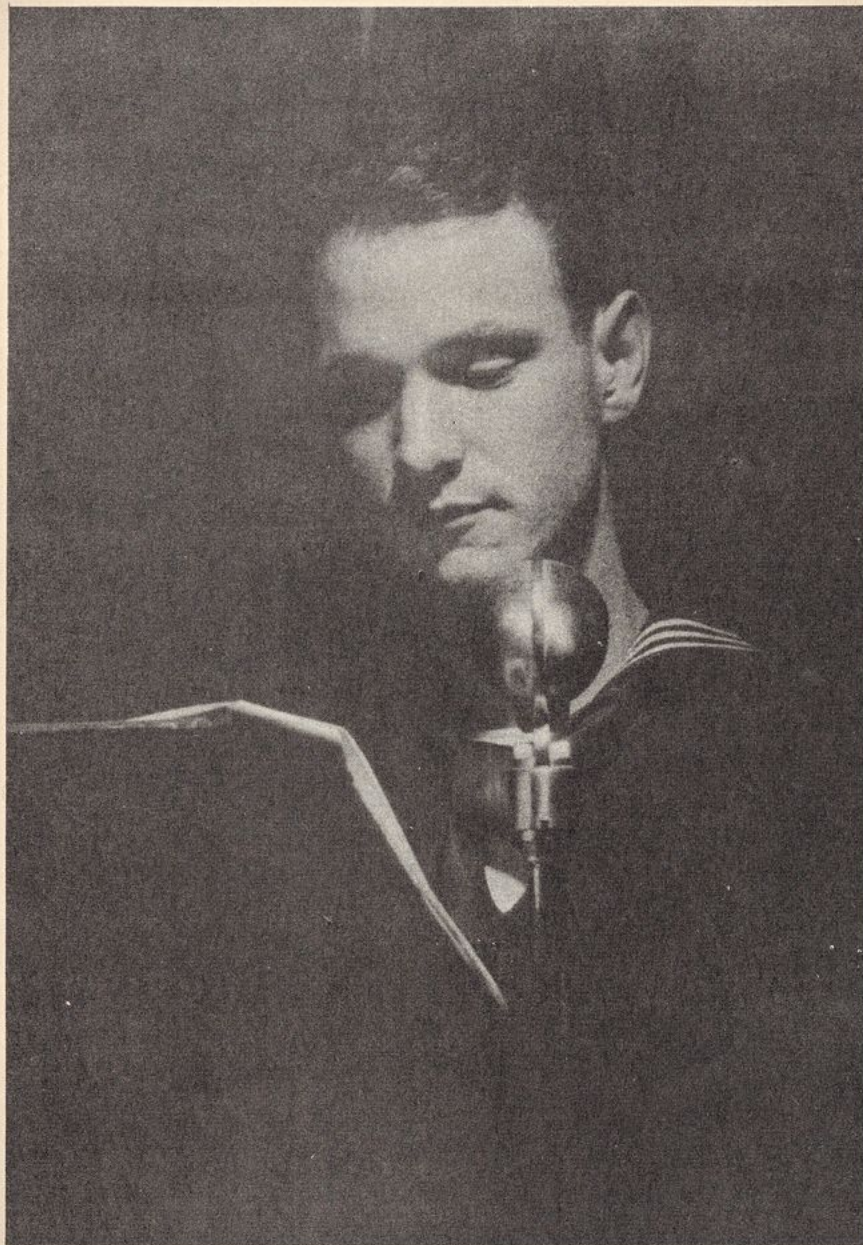


JUNE

# BULLETIN

1945

FILE COPY



**"THIS IS THE INTERCOLLEGIATE BROADCASTING SYSTEM"**



Published by

THE INTERCOLLEGIATE BROADCASTING SYSTEM

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\* \* \* \* \*

TO THE FUTURE!!!

The sixth annual Convention of the Intercollegiate Broadcasting System is going to be held at Columbia University at the end of this month. The first IBS Convention was held in February of 1940 to establish an organization of active college radio stations; it is easy to see why this Convention has such significance. Last February, the Intercollegiate Broadcasting System completed five years of successful operation; five years, mostly war years, during which time stations have both begun and ceased operations, and many have managed their regular broadcasts with only a skeleton staff; five years during which national advertising has been successfully solicited, so that the colleges and IBS itself now operate on an ample margin; five years during which interest in college radio and its possibilities has reached a new high, with letters of inquiry constantly coming in from colleges, members of the armed forces, and other groups interested in wired-wireless radio; five years during which our technical department has worked closely with the F.C.C., working with groups like Army camps, who wish to set up wired-wireless systems; IBS has, in those five years, worked with the O.W.I., The Association of American Colleges, and the World-Wide Broadcasting Foundation in preparing short-wave broadcasts directed to various overseas points.

Those are the high-spots in the IBS past. But what about the future? Assuredly, the future will be very good: - present member stations will expand their facilities, so that coverage will be increased, and the quality of program material improved -- more listeners will hear better programs; new stations, located all over the country, will grow to the stage of development of present member stations; program exchange and network shows, using either telephone wires or relay facilities, - will be regular features on all campus stations, and may be regional or national in scope; short wave broadcasts will go all over the world from IBS stations, cementing international solidarity, and IBS activities will be divided regionally, with IBS Alumni and campus station personnel sharing the responsibilities. Such are the prospects for the IBS future.



## SIXTH ANNUAL CONVENTION

It is a pleasure to be able to tell you about the plans for the Sixth Annual IBS Convention at the end of this month. You have already received notices giving the actual program and other details. But a listing of times and events cannot begin to tell the quality of the events. For instance, we are very fortunate to have Mrs. Doris Corwith, assistant to the head of the Public Service Department of the National Broadcasting Company, as the speaker at the Saturday luncheon (on the roof garden at Butler Hall). Mrs. Corwith is well acquainted with all aspects of broadcasting; she is going to talk about the connection between the experience you get in your campus stations and opportunities in professional radio.

There will be some innovations in the agenda meetings, which will be held on Saturday afternoon. There will be speakers in those meetings -- students in the campus stations and alumni of IBS stations who are working in various phases of radio. These speakers will talk on topics of primary interest to other students; their talks are to be preliminaries to discussions on the subjects.

As has been the case at past conventions, the Technical Agenda meeting will be devoted to discussion on the engineering aspects of wired-wireless broadcasting. This year the emphasis will be on the design of studios and studio equipment. The discussion will be started with a paper by Technical Advisor Howard Tompkins on the subject "Design of Studio Equipment." This paper will draw heavily on Howard's considerable experience with the Swarthmore Network, where they now have several studios which were wired under his direction. Discussions will also include the design of transmitters and transmission systems.

The agenda meetings will be followed by the playing of the records of the Network show of May 10; there will be an opportunity for all to comment and discuss the show.

Events Saturday night will include a tour of the NBC studios and a broadcast -- the "Saturday Night Serenade," with Jessica Dragonette, the featured artist. Sunday morning the Board of Governors will meet. Lunch on Sunday and the afternoon meeting will be for discussion of general problems and questions of interest.

We are looking forward to seeing delegates from all the colleges; we want to see, if possible, one delegate from each college at each agenda meeting. With a representation from each college, we will be able to give you a good time and to talk about problems and plans of interest to all.

WE'LL BE SEEING YOU ... ON JUNE 30th.

The Editor.





The picture above shows four of the performers on the May 10 broadcast. They are: Abdul Shalizi, from Afghanistan; Pritha Kumarrappa, from India; Irene Penzik, from Poland; and Charles Campbell, the narrator.

#### NETWORK BROADCAST RECEIVED IN TWELVE COLLEGES

Students from thirteen eastern IBS colleges, listening on twelve campuses (students from the prospective station at the University of Pennsylvania travelled to Swarthmore) listened to the first IBS telephone-line network show on May 10th. Comments from colleges have come in ever since then; and the audience that night was quite appreciative. We are glad that you enjoyed the show, and hope that you will be listening to all of our future network shows. Below are some comments that have been received since then.

From Swarthmore...

"Congratulations on last night's Network broadcast! We are certainly looking forward to the time when inter-college programs can become a regular occurrence. We received the program here with good fidelity, and everything went off beautifully".



From Princeton ...

"Columbia's program came over splendidly, and without a hitch. I have produced such programs and know what tremendous effort must go into them until they become habitual. I have nothing but praise for the talent; it was quite impressive. The theme of an American unity in national diversity is not easy to treat; Columbia did admirably."

From Union ...

"On May 10th, in spite of the onslaught of Schenectady's unseasonable snowstorm, Station UCRS presented its first program from another member college in the Intercollegiate Broadcasting System. Despite the fact that the power lines into Psi Upsilon, where our studios are located, were damaged by a falling tree, some time before the scheduled hour for the broadcast, the station was returned to the air to present it. The technical staff, directed by Rocky Howard, installed an emergency power system to operate the essential broadcasting equipment, and arranged to light the studio by candlelight.

"In addition to the staff members on duty during the program a studio audience was present. Lieutenant and Mrs. Hall, Mr. David W. Borst, Technical Manager of the Intercollegiate Broadcasting System, Mr. John Bunger, a G. E. engineer, and Mr. Walter Scott, of the G. E. New Bureau, and formerly of the staff of Columbia's station CURC, from which the program originated, were present.

"A good show -- congratulations."

Sidelines commentary ...

Despite the rain, which came down in sheets, a fairly large audience showed up. Enthusiasm was marked, especially for the "Porgy and Bess" number.

The audience, and some of the cast, did an amusing double-take when the narrator for the international portion of the show calmly followed the speech by Abdul Shalizi, native of Afghanistan, with this introduction: "Now here is Pritha Kumarrappa, from Bombay, India, who will not go to India, but to Afghanistan as Mrs. Shalizi after the war."

One of the biggest difficulties of the day was the arrangement for the stage setting ... engineers, producer, and cast were not sure that all could fit on the McMillin stage, but they did.

Best of all was the feeling of accomplishment and success that we all had afterwards. We're waiting for the next time we can feel that way.



From the college mail-bag

# STEPHENS

"During April, radio and newspaper students got together at a Radio-Publications banquet to hear Raymond Wu, a Chinese journalist, speak on "Chinese Journalism."

KTX went off the air May 28, and will resume broadcasting on September 15, under the direction of this staff:

Program Manager.....	Jeanne Lee
Commercial Manager .....	Ann Hunter
Production Direct .....	Barbara Henderson
Promotion Director .....	Eleanor Micelli
Chief Announcer .....	Barbara Lenz

# UNION

"We were interested to see that A/S Robert Kelley is on the Bucknell staff...he formerly was on the staff of UCRS."

# WELLESLEY

"At elections held before college closed in May, the following people were chosen for the Radio Board for the 1945-46 broadcasting year:

President .....	Marie Bransfield '46
Program Manager .....	Joanne Lundholm, '47
Production:	
Acting .....	Emily Emery, '47
Announcing .....	Ruth Jacoby, '47
Directing .....	Phyllis Freedman, '46
Live Music .....	Joan Tomajan, '47
Recorded Music .....	Chorale Cook, '46
Script .....	Jane Carman, '46
Technical .....	Miriam Paul, '46
Campus News Editor .....	Anne Titchener, '46
Director of Publicity ....	Anne Coit, '47
Secretary .....	Carolyn Warner, '48
Faculty Advisors:	
Dramatics .....	Mr. A. Eldon Winkler
Music .....	Miss Margaret McDonald
Script .....	Mr. Charles Kerby-Miller

# PRINCETON

"You may be interested in our V-E coverage. We were in promptly with all the rumours -- held our audience rather successfully, I think, but did not attempt to carry the formal proclamations or even transcribe them. On Tuesday night we ran a half hour of man-on-the-street, plus a special musical program. Other than that our only observance was to spot the University's chapel service.



## PRINCETON (cont'd)

"I suspect that WPRU will be the first amphibious campus station in America. Our rooms were rented to us by the University precisely because no one else cared to swim about in them. With the recent rains, we are scarcely managing to keep our mikes above water. This will be remedied, however, either by appropriate repairs or by lifeboats, whichever is cheaper."

## BROWN

"Our call letters have been changed from BUBC to WBRU. Among our new programs are round-table discussions of the San Francisco Conference, and a pianist who mixes long-hair and swing with amazing success. We are also changing our studios by installing a double glass window between the studio and the control room.

"Recent elections saw the installation of the following officers for the next semester:

President .....	Don Burnside
Station Manager .....	Regis Hunkele
Program Manager .....	Bill Murphy
Secretary .....	Nancy Green
Chief Engineer .....	Joe Beardwood
Advertising & Publicity ..	Mel Kirschner
Business Manager .....	Herb Barlow
Music Director .....	Niles Barlow

## HARVARD

"We are retaining the name Harvard Crimson Network in our station identifications; at the same time we have added the call letters WHCN.

"The following were elected to the board for the next two school terms at a recent meeting:

President .....	Jack Churchill
Business Manager .....	Gerald Genn
Program Manager .....	Martin Bookspan
William F. Clark .....	Production Director
Technical Director .....	Robert DuBois

"We have changed our frequency from 830 kc. to 800 kc. In preparation is a new and more powerful transformer, which will be installed shortly. We are no longer located in Shepherd Hall, as the University decided to tear down the building; over the weekend of May 12-13 we moved the station to the first floor suite in Dudley Hall. The wiring had been installed the week before, and the move was accomplished with no interruption in our broadcasting schedule. Our new nine-room quarters include a central control-room fronting on two studios and a news booth; a large reception room; office; technical workshop; recording studio; and so on. Complete redecoration was begun shortly before moving; we hope to have the finishing touches completed by the middle of June. We would like to have members of IBS stations who are in the vicinity drop in for a look around."



## HAVERFORD

"The following people were chosen for office during the summer at recent elections:

President .....	Bill Bell
Business Manager .....	Jud Irigh
Production Manager ...	Jim Adams
Chief Engineer .....	Brian Mead

## RADCLIFFE

"Our last night of broadcasting this term will be May 25.

"The officers for the fall term, 1945-46 are as follows:

President .....	Emilie Jacobson
Program Director .....	Kathryn Casale
Production Director...	Barbara Rainier
Technical Director ...	Eleanor Reed
Business Manager .....	Gretchen Dambach
Secretary .....	Ann Vallentyne

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IBS MISCELLANY

## New York Office notes -

Our staff was enlarged recently when Richard Fox, a former student at NYU came to work. Dick will be working on advertising and what we call station relations -- he will be working with you, answering your questions of a general nature, and giving you the help and information that you want. We know that a good many of you will meet him at the convention, and hope that the rest of you meet him soon after that.

The size of our staff has increased so that we are going to have to move to a new office. It will be a large one, with two windows facing Fifth Avenue, and on the twelfth floor of this building. We hope that as many of you as come to New York will visit us, both now and after we have moved upstairs (sometime after the convention).

Among our visitors since May 1st have been the following:

Ira Gabrielson .....	Columbia
Linc Diamant .....	Columbia
Wayne Howard .....	Penn
James G. Damon .....	Yale
Jack Breuer .....	Columbia
Margaret Yarnell .....	Columbia
Bob Breeding .....	Brown
Bill Youden .....	Brown
Myron Mills .....	Union
Ken Blum .....	Haverford
Shep Conn .....	Columbia
Vic Rosenblum .....	Columbia
Bill Wise .....	Columbia



## New York Office Notes (cont'd)

Alan Sobol ..... Columbia  
Cullen Keough ..... Columbia  
Tak Tako ..... Columbia

COVER: The announcer pictured on the cover is A/S Walter Davis, of the Bucknell Radio Workshop (the newest member of IBS).

We can use other pictures of a similar nature -- one or two people engaged in an operation of a typically radio nature, and with some piece of equipment showing -- for future Bulletin covers. Please send contributions to this office.

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Editor's note: The following letter was received late last month, in answer to the letter from the Harvard Crimson Network published in the last Bulletin.

May 22, 1945

Dear Sir:

We were very interested in the latest Bulletin, and the article on the "Financial Structure" of college radio. However, let us point out the statement "Though several IBS stations have received grants in the past, all such stations today depend upon advertising as their main source of income." This is an error. We're in our fifth year of broadcasting here at Swarthmore, and we have never had a single commercial. We are supported by student activities fees which are charged to all students equally.

Of course, we realize the importance of advertising as a source of income, but it is not the only one. There are many fine Radio Workshops in the country, which do not have intra-college stations but work through standard broadcast stations. There are also the colleges which operate broadcast stations which are partly staffed by students. We don't usually think of these groups as college stations, but when it comes to turning out top-notch productions, some of them can put us to shame.

The first responsibility of a radio station is to the community it serves, and a college station is no exception. Moreover, the college station has a responsibility to the students who work on it, to make their experience on the station as rich and as valuable as possible. If a station is financed by the students themselves, it is likely to keep this responsibility constantly in mind.

At Swarthmore, the Activities assessment is handled by a joint faculty-student committee. In some colleges (like Haverford) it is handled by the Student Council. In most cases the activities are not placed under any unreason-able control of the Administration by being financed in this way. If a station really serves the student body, is there any reason why they shouldn't pay for it? The per capita cost is very small, even in a small college. This is simply subscription financing of radio, the same proposal that has been recently argued before the Federal Communications Commission.



(cont'd)

A non-commercial station often has an advantage in competition for listeners, particularly if the other stations in the vicinity are over-laden with offensive commercials, as they are in the Philadelphia area. This is particularly true of the college audience, who often like to listen to music while studying and prefer their music uninterrupted.

We realize that if all college stations were non-commercial under the present arrangement there would be no way of supporting the IBS. But, continuing the line of reasoning above, if the Intercollegiate organization is of real service to the stations, why shouldn't they pay for it directly?

The discussion is, of course, on the theoretical level. In actual practice the ideas may not work, but an amalgam of theory any practice is necessary for a progressive organization.

#### The Swarthmore Network

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The Technical Department of the Intercollegiate Broadcasting System has long offered material in this Bulletin of a general nature --- discussions of studio design, organization of technical staffs, and so forth. The following pages are program and general notes -- brief pieces outlining the most efficient and effective ways of organizing work, and preparing for jobs. I hope that this will be of help to you; expansion of any point of idea can be made for anyone who wants it; if there is enough demand, such material will be written up in future Bulletins.

The Editor.

#### NOTES FOR THE ORGANIZATION OF PROGRAM DEPARTMENTS AND SHOWS.

1. These are the bases of all good shows:
  - a. Clear thinking in the basic idea and its development.
  - b. Careful, precise, and imaginative production.
  - c. Showmanship -- an indefinable quality which brings results.
2. Program department -- jobs and duties of a program director.
  - a. Daily program and advert. schedule.
  - b. Distribution and maintainance of schedule.
  - c. Maintainance of announcer's copy files.
  - d. Special events and news.
  - e. Transcription and record libraries.
  - f. Music library.
  - g. Continuity writing and checking.
  - h. Production.
  - i. Sound effects.
3. Know the habits of your listening audience, with the variations that come with the seasons, time of day, and type of show. Utilize this knowledge as fully as possible in planning types of shows and program schedules.



## NOTES FOR THE ORGANIZATION OF PROGRAM DEPARTMENTS AND SHOWS (Cont'd)

4. Keep your record and transcription libraries in the best possible condition and up to date.
5. Use ingenuity in devising sound effects; find other uses for them, such as introductions to news or musical shows.
6. Learn all you can about different kinds of programs and productions; use your knowledge in all possible ways.
7. Listen to all you hear about your shows; be willing to change your ideas to suit your audience.

NOTES AND SUGGESTIONS FOR STATION WRITERS

1. Before you start to write, remember these fundamentals of good radio writing:
  - a. Adapt your style and subject matter to the radio medium.
  - b. Use the limitations and advantages of the radio medium to their fullest extent.
  - c. Have realistic diction and speech, including the proper use of slang.
  - d. Keep your timing and pace realistic; don't write too much or too little for the particular situation.
  - e. Use good, appropriate titles.
  - f. Above all, don't sound literary; try to limit your vocabulary to words of two syllables or less.
2. In writing commercial credits (ads, to you) keep a good sponsor identification -- mention the sponsor's name as often as possible without needless repetition; keep to the ethical standards of your station's policy (avoid exaggerated claims, etc.); and use directive language that will urge your listeners into action.
3. Keep a standard format for shows of a series, to avoid confusion and to simplify your own work.
4. Learn to know people; find out the basic appeals that will be reached by the material which you are writing.
5. When writing musical continuity, write for your audience, not the type of music.
6. Avoid like the plague these things in continuity:
  - a. Gagging and punning song titles.
  - b. These overworked terms: "Ladies and Gentlemen", "...a rendition of...", and "...and now..."
  - c. Superlatives and excessive promises.
  - d. Overestimating the announcer's ability to interpret what you have written the way you want it.
  - e. Use or simulation of an S.O.S.; use of "Flash" or "Special Bulletin".
  - f. Misleading the audience about the origination point of the program.
  - g. Corn and over-sentimentality, unless those are exactly what you want.



## NOTES AND SUGGESTIONS FOR STATION WRITERS (Cont'd)

7. Learn as much as you can about radio techniques and terminology -- read and talk about the radio field.
8. Always keep adequate supplies on hand for writing purposes: typewriter, ribbons, paper for notes, script paper, carbon paper, reference works, place for filing.
9. Above all, write in terms understandable and aimed at the group you are trying to reach.

SUGGESTIONS TO STATIONS FOR EFFECTIVE AND EFFICIENT OPERATION

1. Formulate and maintain standards for acceptable continuity for all programs, including advertisements.
2. KNOW your audience -- its likes and dislikes -- and give it the kind of shows it wants.
3. Check all copy to avoid errors and blunders.
4. Build up shows with special campus interest and appeal, the kind of shows they can't find elsewhere.
5. Build and maintain an organization that will work no matter what individual fails you.
6. Have some shows just for the girls, if they listen to your station.
7. Cross file and index your record collection, to make it easier to use.
8. Maintain a master program schedule. Use ideas from major network shows if you can apply them to your campus with a different slant.
9. Keep up with the national radio field -- read the radio magazines.
10. Have a campus news commentator--perhaps a professor--to tie in the news of the day with undergraduate studies and interests.
11. Use your special events facilities and your publicity director to make your station a vital part of campus life.
12. Build a library of books on radio for your station, and make full use of any such books that may be in your college library.
13. Try to maintain a standard format for regular shows, so that another person can take over if necessary.
14. Maintain schedules of (and for) announcers and technicians, to avoid mix-ups.
15. Keep your studios neat, so that you can find what you want when you want it.
16. Don't forget the importance of time. Be as professional about being on time as possible.



OFFICE AND RECEPTION ROOM EQUIPMENT

Aside from the necessary and indispensable technical equipment and studio and control rooms, a large active or busy station requires office and reception room space. The following list covers the physical equipment necessary, not including stationery and miscellany which needs vary with each station and the type of programs produced.

Desks -- one or more, depending on amount of use. It is suggested that members of the executive board and probably program producers have drawers to keep papers. Space should also be provided for stationery and necessary desk supplies.

Chairs -- for desks, and a couple of extras for visitors.

Mail boxes -- place for incoming mail and memos.

Typewriter -- should be in good working condition; a machine equipped with stencil cutting device is invaluable, for it cuts mimeographing expense in half. An extra typewriter is an asset, but can be dispensed with.

Files -- drawers to be assigned to various departments; only recent or constantly used material should be kept here.

Storage space -- for old equipment, extra supplies, old material from files.

Record racks -- adequate racks for all records, including 16 inch records, which should be stored on ends. These racks may be in the studios or control room.

Bookcase -- for pamphlets, reference books, music catalogues.

Bulletin board -- space should be allowed for general station announcements, information pertaining to each department, and miscellaneous information.

Table or extra desk -- for spread out work.

Shelves -- endless uses.

Coat rack or nails.

Technical workspace, if not provided in studio or control room.

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